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# RUSTIC CHIVALRY

(CAVALLERIA RUSTICANA),

MELODRAMA IN ONE ACT.

BY

PIETRO MASCAGNI.

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ENGLISH VERSION BY J. C. MACY.

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## DRAMATIS PERSONÆ.



### CHARACTERS.

SANTUZZA, a village girl . . . . .	<i>Soprano.</i>
LOLA, wife of Alfio . . . . .	<i>Mezzo Soprano.</i>
TURIDDU, a young soldier . . . . .	<i>Tenor.</i>
ALFIO, a teamster . . . . .	<i>Baritone.</i>
LUCIA, mother of Turiddu . . . . .	<i>Contralto.</i>

CHORUS OF PEASANTS AND VILLAGERS. — CHORUS BEHIND THE SCENES.



### PLOT OF THE OPERA.

TURIDDU, a young villager, is the son of LUCIA, and the lover of LOLA, (who is the wife of ALFIO; having married the latter during TURIDDU's prolonged absence in military service). TURIDDU wins the affections of SANTUZZA, whom he wrongs; while, in the meantime, he is intimate with LOLA. On Easter morning, (the opening of the opera), ALFIO is incidentally informed, by SANTUZZA, of his wife's unfaithful actions. He challenges TURIDDU (biting the ear, as was the rustic Sicilian custom). TURIDDU, though regretting his past evil course, accepts the challenge and is killed by ALFIO.



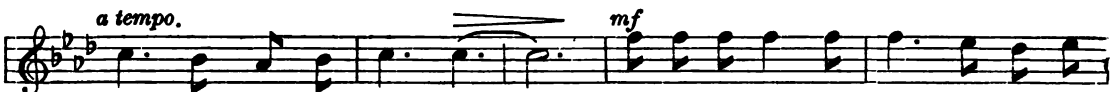
RUSTIC CHIVALRY.

# RUSTIC CHIVALRY.

TURIDDU. ( Behind the scenes.)



O Lo - la, fair as flow'rs in beau - ty smil - ing, . Love from thy soul - lit  
O Lo - la, bian - ca co - me fior di spi - no, . . quan - do t'af - fac - ci



eyes Soft - ly is glow - ing; . . He who would kiss thy lips, red and be -  
te s'affac - cia il so - le; . . Chi t'ha ba - cia - to il lab - bro por - po -



guil - ing . . Bliss - ful and fa - vor'd were he, Such heav - en know - ing! . .  
ri - no . . Gra - zia più bel - la a Di - o chie - d'non vò - le . .



Tho' thy thresh - old blood, crim - son, is stain - ing, . . Car - ing for naught, I  
C'è scrit - to san - gue so - pra la tua por - ta; . . Ma di re - star - ci a



seek thee, scorning to hide me; . . What tho' I for - feit life, thy pres - ence  
me non me n'in - por - ta; . . Se per te mo - jo e va - do in pa - ra -



gain - ing? What were the joy of heav'n, wert thou de - nied me!  
di - so, Non c'en - tro se . . non ve - do il tuo bel vi - so,



What tho' I for - feit life, thy pres - ence gain - ing, What were the joy of  
*Se por te mo - jo e va do in pa - ra - di - so Non e'en - tro se . . non*



*portando.* heav'n wert thou de-nied me. Ah! . . . Ah! . . . Ah! . . . Ah! . . .  
*portando.* *ve-do il tuo bel vi - so. Ah! . . . Ah! . . . Ah! . . . Ah! . . .*

(Curtain rises.)

### SCENE I.

A public place or square in a Sicilian village. At right, in background, a church. At left, the inn and dwelling of Mamma Lucia. Time, Easter morning.

(Peasants, countrymen, country-women, and children, cross the stage.)

(The church doors open and the throng enters.)

(The movement continues until the following:)

### INTRODUCTORY CHORUS.

*Chorus of women.*

(Behind scenes.)

Ah! Ah!

*Chorus of men.*

(Behind scenes.)

Ah! Ah!

*Chorus of women.*

(Behind scenes.)

Sweet is the air with the blossoms of oranges;  
 Sings now the lark from the myrtles in  
 flow'r;

Murmurs of tender song tell of a joyful world,  
 And of thankful hearts. Ah! gladsome  
 hour!

(The women enter.)

*Chorus of men.*

(Behind scenes.)

Your spinning wheels now busily are humming,  
 O'er fields of golden corn the sound is coming;  
 We linger where the leafy shade is restful;  
 Of you we think, and every heart is zestful.  
 Oh lovely women! Allured by you and  
 enraptured,  
 Like the bird by the lure held, now are we  
 captured!

(The men enter.)

### SCENA I.

La scena rappresenta una piazza in un paese della Sicilia. Nel fondo, a destra, Chiesa con porta pratica-bile. A sinistral'o steria e la casa di Mamma Lucia. E il giorno Pasqua.

### CORO D'INTRODUZIONE.

(Campane interne dalla Chiesa. Si alza la tela. Lascena sul principio è vuota. Albeggia. Paesani, contadini, con-tadini e ragazzi traversano la scena. Si apre la chiesa e la folla vi entra. Il movimento del popolo continua fino al Coro punto in cui rimane la scena vuota.)

*Coro.*

(Donne di dentro,)

Ah!

(Uomini di dentro.)

Ah!

(Donne di dentro.)

Gli aranci olezzano sui verdi margini,  
 Cantan le allodole tra i mirti in fior;  
 Tempo è si mormori da ognuno il tene ro canto  
 che i palpiti —

Raddoppia al cor.

(Le donne entrano in iscena.)

(Uomini di dentro.)

*Coro.* In mezzo al campo tra le spiche d'oro  
 Giunge il rumore delle vostre spole,  
 Noi stanchi riposando dal lavoro  
 A voi pensiamo, o belle occhidisole.  
 O belle occhidisole, a voi corriamo,  
 Come vola l'augelo — al suo richiamo.

(Gli uomini entrano in iscena.)

*Women.*

Work in the field now is ended ; —  
The Holy Mother mild  
In ecstasy fondles the Child.

*All.*

( Withdrawing from stage. )

Murmurs of tender song tell of a joyful world,  
And of thankful hearts.  
Ah ! gladsome hour !

( Enter, Santuzza, approaching Lucia's dwelling. )

SCENE II.

( Santuzza, Lucia, Alfio, and chorus. )

*Santuzza.* Tell me, mother Lucia —

*Lucia.*

( Coming from house. )

It is thou ? What wilt thou ?

*Sant.* Where is Turiddu ?

*Nunzi Lucia.* For him you ask ? For him, my son  
Turiddu !

*Sant.* Only for him I ask you. Pardon, but  
answer ! Where is Turiddu ?

*Lucia.* Ask me not ! I know not ; I want no  
trouble.

*Sant.* Mamma Lucia, with weeping do I pray  
you !

Even as spake the Saviour to the Magdalen,  
Say, in pity say, where is Turiddu !

*Lucia.* He's gone to bring some wine from  
Francofonte.

*Sant.* No ! Last night some within the village  
saw him.

*Lucia.* What says't thou ? Who told it ?  
Nay, he hath not yet returned.  
Enter !

*Sant.* I may not step across your threshold,  
I cannot pass it, I, most unhappy out-  
cast !  
Excommunicated !

*Lucia.* What of my son ? What hast thou to  
tell me ?

*Sant.* Ah ! the torture, the heart-pain.

( Cracking of whips and jingling of bells behind scenes. )  
( Chorus enters, followed soon by Alfio. )

*Donne.* Cessin le rustiche opre : [ tor ;  
La Virgine serena allietasi del Salva-  
Tempo è si mormori da ognuno il  
tenero canto che i palpiti —  
Raddoppia al cor.

*Uomini.*

( Allontanandosi. )

In mezzo al campo, etc.

*Donne.*

( Allontanandosi. )

Gli aranci olezzano, etc.

SCENA II.

Sortita di Alfio.

*Santuzza.*

( Entra e si dirige alla casa di Lucia. )

Dite, Mamma Lucia —

*Lucia.*

( Sortendo. )

Sei tu ? che vuoi ?

*Santuzza.* Turiddu ov'è ?

*Lucia.* Fin qui vieni a cercare il figlio mio ?

*Santuzza.* Voglio saper soltanto,  
Perdonatemi voi, dove trovarlo.

*Lucia.* Non lo so, non lo so, non voglio  
brighe !

*Santuzza.* Mamma Lucia, vi supplico pian-  
gendo,  
Fate come il Signore a Maddalena,  
Ditemi per pietà, dov' è Turiddu.

*Lucia.* E andato per il vino a Francofonte.

*Santuzza.* No ! l'hanvisto in paese ad alta  
notte.

*Lucia.* Che dici ? che dici ? se non è tornato  
casa ! Entra !

*Santuzza.* Non posso entrare in casa vostra.  
Sono scomunicata !

*Lucia.* E che ne sai del mio figliuolo ?

*Santuzza.* Quale spina ho in core !

( Dall' interno schiocchi di frusta e tintinnio di sonagli  
Entrano in iscena i coristi indi Alfio. )

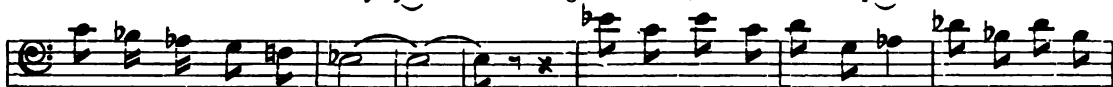
## ALFIO.



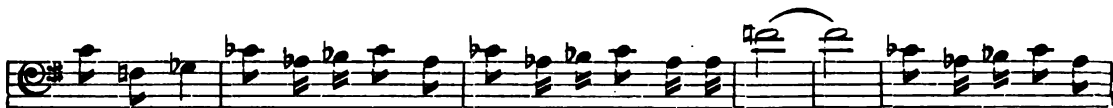
Gay - ly moves the tramp - ing horse, Joy - ful sound the ring - ing bells; Snap, now, the lash goes, A -  
*Il ca - val - lo scal - pi - ta, i so - na - gli squil - la - no, schioc - chi la fru - sta, Ehi*



hi! . . . . Cold may blow the wind to - day, Rain or snow do what it may,  
*là! . . . . Sof - fi il ven - to ge - li - do, ca - da l'acqua ne - vi - chi,*



Naught do I care, not I! . . . . Gay - ly moves the tramp - ing horse, Joy - ful sound the  
*a me che co - sa fa? . . . . Il ca - val - lo scal - pi - ta, i so - na - gli*



ring - ing bells; Snap, now, the lash goes, Snap, now, the lash goes! A - hi! . . . Snap, now, the lash goes,  
*squil - la - no, schioc - chi la fru - sta, schioc - chi la fru - sta, Ehi - là! . . . schioc - chi la fru - sta,*

## CHORUS.

## TENORS.

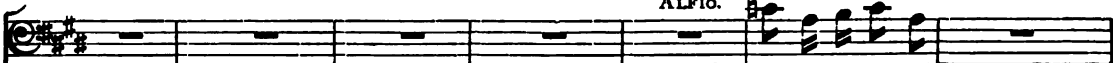


Snap, now, the lash goes, A - hi! A - hi! Who hath call - ing mer - rier than the life of  
*schioc - chi la fru - sta, Ehi - là! Ehi - là! O che bel me - stie - re fa - re il car - ret -*

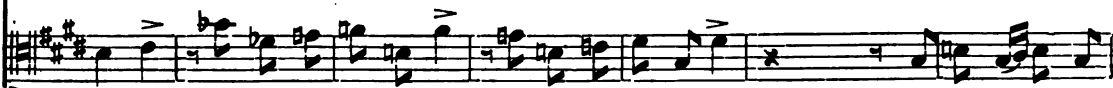


car - rier? Where is a jol - lier man? . . . . Who hath call - ing mer - rier than the life of  
*tie - re an - dar di qua e di là! . . . . Oh che bel me - stie - re fa - re il car - ret -*  
*ad lib.*

## ALFIO.

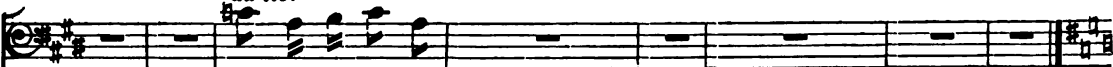


Snap, now, the lash goes,  
*schioc - cha la fru - sta,*



car - rier? Where is a jol - lier man? Where is a jol - lier man? Where is a jol - lier  
*tie - re an - dar di qua e di là! an - dar di qua e di là! an - dar di qua e di*

## ad lib.



Snap, now the lash goes,  
*schioc - ca la fru - sta,*



man? Where is a jol - lier man, a jol - lier man than he?  
*là! an - dar di qua e di là! an - dar di qua e di là!*



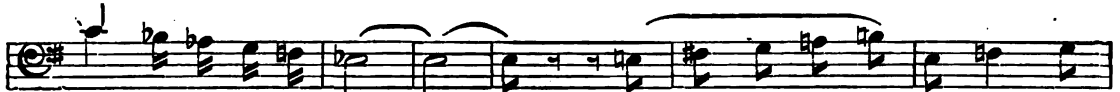
RUSTIC CHIVALRY.

7

*Andante rit.*  
ALFIO.



My lov - ing Lo - la calls me! Her gen - tle grace en - thralls me, Ah!  
*M'a spet - ta a ca - sa Lo - la che m'a ma e mi con - so - la, ch'e*



. . . faith - ful - ly she calls. . . . . My lov - ing Lo - la calls me, Her  
*tut - ta fe - del - tà. . . . . M'a spet - ta a ca - sa Lo - la! che*



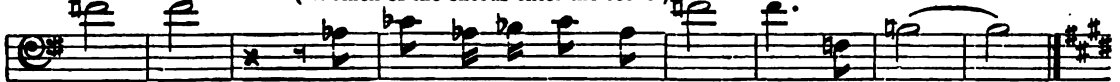
gen - tle grace en - thralls me, Ah! fond - ly I re - ply. . . . .  
*m'ama e mi con - so - la, ch'e tut - ta fe - del - tà. . . . .*

*Tempo I.*



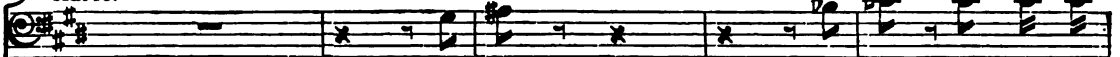
Gay - ly moves the tramping horse, Joy - ful sound the ring - ing bells; 'Tis Eas - ter and home come  
*Il ca - val - lo scal - pi - ti, i so - na - gli squil - li - no, è Pas - qua, ed io son*

(Women of the chorus enter the scene.)

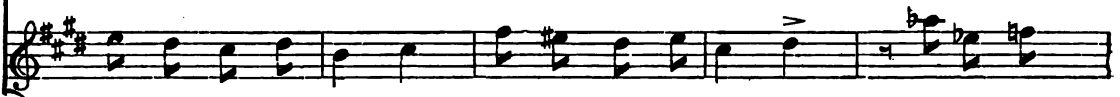


I! . . . 'Tis Eas - ter and home come I! . . . come I! . . .  
*quà, . . . è Pas - qua ed io son quà. . . son quà! . . .*

ALFIO.



A - hi! A - hi! Snap, now, the  
*Ehi - là! Ehi - là! schioc - chi la*



Who hath call - ing mer - rier, Than the life of car - rier, Where is a  
*O che bel me - stie - re fa - re il car - ret - tie - re an - dar - di*



lash goes, a - hi! Snap, now, the lash goes, Snap, now, the lash goes  
*fru - sta, Ehi - là! schioc - chi la fru - sta, schioc - chi la fru - sta*



jol - lier man? Where is a jol - lier man? Where  
*quà e di là, an - dar - di quà e di là! an -*



Snap, now, the lash goes,  
*schiochi la frusta,*

is a jol-lier man?  
*dar-di quà e di là,*

Where is a jol-lier man, a jol-lier  
*an-dar di quà e di là, di quà e di*

I come! I'm the mer-ry car-rier! I'm the mer-ry car-rier, Who hath call-ing  
*Son quà! Oh che bel me-stie-re fa-re il car-ret-tie-re, oh che bel me-*

man? . . .  
*là, . . .*

mer-rier than the life, the life of car-rier, than the life, this life of mine, A  
*stier, an-dar di quà, an-dar di là, an-dar di quà, an-dar di là!*

hap-pier man than I? . . . Where is a jol-lier man, where is a jol-lier man? 'Tis  
*Pasqua ed io son quà, . . . an-dar di quà e di là, an-dar di quà e di là, E*

Eas-ter, home come I, . . . come I! . . .  
*Pas-qua ed io son qua, . . . son qua! . . .*

(Chorus withdraws into the church; others separate in various directions.)

### SCENE III.

#### SCENE AND PRAYER.

*Lucia.* Blest are you, friendly Alfio!  
So favored, ever thus to be gay!

*Alfio.* Mamma Lucia, have you that rare old wine,  
The same as ever?

(Il Coro esce, alcuni entrano in chiesa, altri prendono direzioni diverse.)

### SCENA III.

*Lucia.* Beato voi, compar Alfio,  
Che siete sempre allegro così!

*Alfio.*

(Spigliato.)

Mamma Lucia,  
N'avete ancora di quel vecchio vino?

*Lucia.* Not now ; Turiddu has gone to buy a plenty.

*Alfo.* No ; he is here ! I saw him here this morning ;  
He lingered near my cottage.

*Lucia.*  
( Surprised. )  
What now !

*Santuzza.*  
( Rapidly, to Lucia. )  
Be silent !

*Alfo.* I will not tarry,  
You will to church devotedly ?  
( Exit. )

*Chorus.*  
( In church. )  
Queen of the Heavens, sorrow flieth !

*People.*  
( External chorus. )  
Hallelujah !

*Chorus.*  
( In church. )  
Thy holy Son lives, nor dieth !

*People.* Hallelujah !

*Chorus.*  
( within. )  
From the dead He now hath risen,  
Truly hath He risen.

*People.* Hallelujah.

*Chorus.*  
( External. Grouping in devotional attitudes. )  
We will sing of the Lord now victorious !  
All the terrors of death were in vain !  
Let us sing of the Christ ever glorious ;  
He is risen, in glory to reign !

*Santuzza.* We will sing of the Lord now victorious ;  
We will sing of the Christ ever glorious ;  
Pow'r of death was in vain.  
Unto heaven the Lord now riseth,  
Now riseth in glory to reign.

*Lucia.* Non so ; Turiddu è andato a prov-vederne.

*Alfo.* Se è sempre qui !  
L'ho visto stamattina vicino a casa mia.

*Lucia.*  
( Sorpresa. )  
Come ?

*Santuzza.*  
( A Lucia rapidamente. )  
Tacete.

*Alfo.* Io me ne vado, ite voi altre in chiesa.  
( Esce. )

*Coro.*  
( Interno. )  
Regina Coeli, lætare —

Alleluja !

Quia, quem meruisti potare —

Alleluja !

Resurrexit sicut dixit —

Alleluja !

*Coro.*  
( Esterno. )

( Uomini e donne entrano e si schierano innanzi alla Chiesa in atteggiamento devoto. )

Inneggiamo, il Signor non è morto !  
Ei fulgente ha dischiuso l'avel,  
Inneggiamo al Signore risorto  
Oggi asceso alla gloria del ciel !

**Chorus.** We will sing, of the Lord now victorious!

All the terrors of death were in vain!

Let us sing of the Christ ever glorious;

He is risen, in glory to reign.  
Praise the Lord.

(All enter the church, except Santuzza and Lucia.)

#### SCENE IV.

##### ROMANZA.

**Lucia.**

(To Santuzza.)

And why with signals would you gain  
my silence?

**Santuzza.** Now shall you know, kind mother :  
Ere he went forth as a soldier,  
~~Turiddu pledged his love to Lola,~~

All his faithfulness renewing

But; ah! homeward returning,

~~Married he found his Lola!~~

And, her falsity shaming —

All the old love subduing —

Loved *me!*

And I loved *him!*

With jealousy, hatefully, and  
with madness,

Scorning wifely duty, envious of  
my gladness,

~~Lola, in malice shameful, re-  
gains Turiddu!~~

Fate disgraceful o'ertakes me,

My own Turiddu forsakes me!

Lola and he in joy remain,

Having each other's love again!

Ah me! alone I weep, I weep!

**Lucia.** Grief is upon us!

Such dire and woeful tidings to hear  
this holy morning.

**Santuzza.** I am accursed! I am accursed!

Good mother, go pray for me unto  
the Saviour!

Thou 'lt beseech Him for me!

~~I'll seek Turiddu, and pray to him~~

~~That he again may love me!~~

**Lucia.** Holy Mary be with thee — the blessed  
Mary!

(Lucia enters the church)

Inneggiamo, il Signor non è morto!

Ei fulgente ha dischiuso l'avel,

Inneggiamo al Signore risorto

Oggi ascenso alla gloria del ciel!

(Tutti entrano in chiesa tranne Santuzza e Lucia.)

#### SCENA IV.

**Lucia.** Perchè m'hai fatto segno di tacere?

**Santuzza.** Voi lo sapete, o mamma, prima  
d'andar soldato  
Turiddu aveva a Lola eterna fe  
giurato.

Tornò, la seppe sposa; e con un  
nuovo amore

Volle spegner la fiamma che gli  
bruciava il core

M'amò, l'amai, l'amai, ah!

Quell' invida d'ogni delizia mia,

Del suo sposo dimentica, arse di  
gelosia.

Me l'ha rapito. Priva dell' onor  
mio,

Dell' onor mio rimango:

Lola e Turiddu s'amano, io piango!

**Lucia.** Miseri noi, che cosa vieni a dirmi  
In questo santo giorno?

**Santuzza.** Io son dannata.

Andate, o mamma, ad implorare  
Iddio,

E pregate per me. Verrà Turiddu,

Vo' supplicarlo un' altra volta  
ancora!

**Lucia.** Ajutatela voi, Santa Maria!

(Lucia entra in chiesa.)

SCENE V.

DUET. SANTUZZA AND TURIDDU.

*Turiddu.*

( Entering. )

Thou here, Santuzza !

*Santuzza.* Here I await thee.

*Turiddu.* Attending not the service of Easter ?

*Santuzza.* Not now ! Thee would I speak with.

*Turiddu.* I seek my mother.

*Santuzza.* Thee would I speak with !

*Turiddu.* Not here, not here !

*Santuzza.* From whence dost thou come ?

*Turiddu.* Why dost thou ask me ? —  
From Francofonte.

*Santuzza.* Ah, that is false !

*Turiddu.* Santuzza, believe me !

*Santuzza.* No ! thou art lying !  
Over yon path I beheld thee approach :  
And thou wert seen to-day returning homeward  
From the dwelling of Lola !

*Turiddu.* Ah ! thou wert spying !

*Santuzza.* No, I do swear it !  
Her husband, Alfio, saw thee  
Here within the town, and told it me !

*Turiddu.* So thou rewardest the love I gave thee,  
What though he slay me !

*Santuzza.* Ah ! Tell me not of murder !

*Turiddu.* Leave me, I tell thee ! leave me !  
The rage within me burning —  
My righteous wrath, thou cast not assuage !

SCENA V.

*Turiddu.*

( Entrando. )

Tu qui Santuzza ?

*Santuzza.* Qui t'aspettavo

*Turiddu.* È Pasqua in chiesa non vai

*Santuzza.* Non vo. Debbo parlarti.

*Turiddu.* Mamma cercavo.

*Santuzza.* Debbo parlarti.

*Turiddu.* Qui no ! qui no !

*Santuzza.*

( Parlato. )

Dove sei stato ?

*Turiddu.*

( Parlato. )

Che vuoi tu dire ? **A Francofonte.**

*Santuzza.* No, non è ver.

*Turiddu.* Santuzza credimi.

*Santuzza.* No, non mentire  
Ti vidiolgere giù dal sentir.  
E stamattina all' alba t'hanno  
Scorto presso l'uscio di Lola.

*Turiddu.* Ah ! mi hai spiato !

*Santuzza.* No ! te lo giuro, a noi l'ha raccontato  
Campar Alfio il marito poco fa.

*Turiddu.* Così ricambi l'amor che ti porto ?  
Vuoi che m'uccida ?

*Santuzza.* Oh ! questo non lo dire.

*Turiddu.* Lasciami dunque, lasciami invan  
tenti sopire  
Il giusto sdegno colla tua pietà.

*Santuzza.* Then, thou oost love her!  
~~More fair than I is Lola!~~  
 False friend! Oh, curses on her!

*Turiddu.* Santuzza!

*Santuzza.* She— vilest woman, steals the  
 love that should be mine!

*Turiddu.* Heed thou!  
 I am no slave to thy envy  
 Scornfully showing, jealously  
 showing

*Santuzza.* Insult and punishment I am un-  
 heeding!  
 Yet do I love thee,  
 Even though anguish my heart is  
 rending,  
 E'en though in sorrow my life is  
 ending.

#### SCENE VI.

#### LOLA'S DITTY.

*Lola.*

( Behind scenes. )

Bright flower, so radiant!  
 Angelic thousands stand arrayed in  
 heaven,  
 Yet none so fair as thou hath yet  
 been given!

( Enters. Pauses suddenly. )

Oh! Turiddu, hast thou seen Alfio?

*Turiddu.* I came but this moment: I have  
 not.

*Lola.* Then at the forge perchance he  
 awaiteth.  
 Here I must not linger.  
 And thou?  
 Is't here in public thou art praying?

*Turiddu.*

( Confusedly. )

Santuzza here was telling —

*Santuzza.*

„I was saying this is Easter!

( Meaningly. )

And the Lord all things beholdeth!

*Lola.*

( To Santuzza. )

Thou wilt not go to the service?

*Santuzza.* Tu l'ami dunque?

*Turiddu.* No!

*Santuzza.* Assai più bella è Lola!

*Turiddu.* Taci, non l'amo.

*Santuzza.* L'ami, l'ami, Oh! maledetto!

*Turiddu.* Santuzza!

*Santuzza.* Quella cattiva femmina ti tolse a  
 me!

*Turiddu.* Bada, Santuzza, schiavo non sono  
 Di questa vanatua gelosia.

*Santuzza.*

( Con angoscia. )

Battimi, insultami, t'amo e perdono  
 Ma è troppo forte l'angoscia mia.

( Troncando nel sentire avvicinarsi Lola. )

#### SCENA VI.

*Lola.*

( Dentra alla scena. )

Fior di giaggiolo  
 Gli angeli belli stano  
 A mille in cielo  
 Ma belli come lui  
 Ce n'è uno solo.

( Entra in iscena e s'interrompe. )

Oh! Turiddu, è passato Alfio?

*Turiddu.* Son giunto ora in piazza non so.

*Lola.* Forse è rimasto dal maniscalco ma non  
 può tardare!  
 E voi sentite le funzioni in piazza?

*Turiddu.*

( Confuso affret. )

Santuzza mi narrava -

*Santuzza.* Gli dicevo che oggi è Pasqua  
 E il Signor vede ogni cosa.

*Lola.* Non venite alla messa?

*Santuzza.*  
No, no! None shall attend but those  
Who know they are not guilty!

*Lola.*  
(Vehemently.)  
In the grace of the Saviour  
I bow before thee!

*Santuzza.*  
(Bitterly.)  
O, well thou speakest! —  
Lola!

*Turiddu.*  
(Embarrassed.)  
(To Lola.)  
Away then! Come, Lola;  
Here there is naught to hold us.

*Lola.*  
(Ironically.)  
Oh, stay thou with *her*!

*Santuzza.*  
(To Turiddu.)  
Yes, stay thou!  
(Firmly.)  
I have something yet to tell thee:

*Lola.*  
(Mockingly.)  
May the Saviour assist thee!  
(Going.)  
So, I will leave thee.  
(Enters the church.)

SCENE VII.

CONTINUATION OF THE DUET.

*Turiddu.*  
(To Sant.)  
Ah! how foolish! naught availing!

*Santuzza.*  
(Coldly.)  
I have spoken; 't is well — 't is the truth.

*Santuzza.*  
(Subito.)  
Io no, ci deve andar chi sa  
(Con intensione.)  
Di non aver peccato!

*Lola.*  
(Con forza.)  
Io ringrazio il Signore, e bacio in terra!

*Santuzza.*  
(Esprimendosi.)  
Oh! fate bene, fate bene,  
(Con amarezza.)  
Lola!

*Turiddu.*  
(A Lola.)  
(Impacciato.)  
Andiamo, andiamo, Oni non abbian  
che fare.

*Lola.*  
(A Turiddu.)  
Oh!  
(Con ironia.)  
Rimanete.

*Santuzza.*  
(A Turiddu con fermezza.)  
Sì, resta, resta,  
Ho da parlarti ancora.

*Lola.*  
(Sempre ironica.)  
E v'assista il Signore,  
(Con caricatura.)  
Io me ne vado.  
(Entra in chiesa.)

SCENA VII.

*Turiddu.*  
(Con ironia.)  
Ah! lo vedi, che hai tu detto?

*Santuzza.*  
(Fredda.)  
L'hai voluto e ben ti sta!

*Turiddu.*

(Threateningly.)

Ah! by heaven!

*Santuzza.* My heart is breaking!*Turiddu.*

(Approaching her.)

No!

*Santuzza.*

(Warding him away.)

Turiddu, ah! hear me!

*Turiddu.*

Go!

(Turns from her.)

*Turiddu.*

(S'avventa.)

Ah! per Dio!

*Santuzza.* Squarciami il petto.*Turiddu.*

(S'avvia.)

No!

*Santuzza.*

(Trattenendolo.)

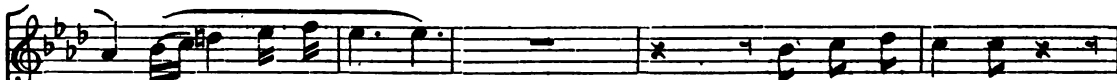
Turiddu, ascolta!

*Turiddu.* Va!

SANTUZZA.

*Andante appassionato.*

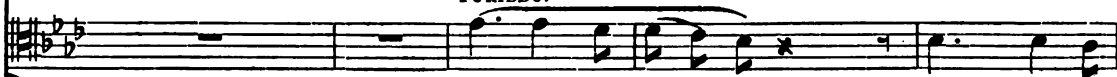
No, no, Tu - rid - du, re - main with me yet, and for - ev - er! Love me a -  
 No, no, Tu - rid - du, ri - ma - ni, ri - ma - ni an - co - ra - ab - ban - do -



gain! How canst thou for - sake me!  
 nar - mi dun - que tu vuo - i?

No, no, Tu - rid - du!  
 no, no, Tu - rid - du!

TURIDDU.

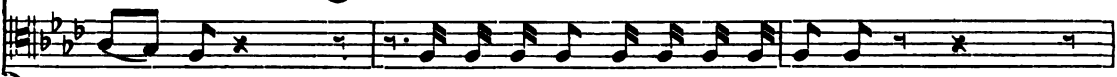


Why dost thou fol - low me?  
 Per - chè se - guir - mi,

Why dost thou  
 per - chè spi -

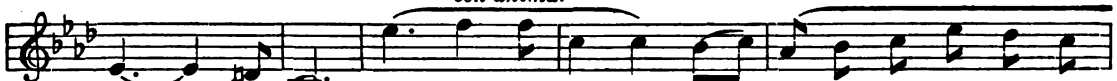
*with dolorous vehemence.*

In - to thine arms . . . lov - ing a - gain, Say thou wilt  
 ri - ma - ni an - co - ra, dun - que tu vuo - i ab - ban - do -



watch me?  
 ar - mi

Why dost thou spy e - ven at the church-door?  
 sul - li - mi - ta - re fin del - la chie - sa?

*con anima.*

take . . . me! No, no, Tu - rid - du! Re - main with me yet and for  
 nar - . . . mi? No, no, Tu - rid - du, ri - ma - ni, ri - ma - ni an -



*animando e cres. molto.*

ev - er! No Tu - rid - du, Tu - rid - du re - main with me ev - er!  
 co - ra, no, Tu - rid - du, Tu - rid - du ri - ma - ni an - co - ra.

Why dost thou fol - low, Why watch me ev - er?  
 Per - chè se - guir - mi per - chè spi - ar - mi?

*SANTUZZA.  
con dolore.*

Lo! here thy San - tuz - za now doth im - plore . . . thee; . . . Ah! canst thou leave me weep - ing be -  
 La! tu - a San - tuz - za piange e l'im - plo - ra . . . co - me cac - ciar - la co - si tu

fore thee! Love thy San - tuz - za! No, Tu - rid - du! Stay, I im - plore thee!  
 puo - i, la tua San - tuz - za? no, Tu - rid - du! ri - ma - nian co - ra!

*TURIDDU.*

Go! I re - peat it! Go! thou dost weary me! Vain were all re - pent - ance for such of - fend - ing!  
 va ti ri - pe - to, va non te - diar - mi, pen - tir - si è va - no do - po l'of - fe - sa.

*entreatingly.*

Oh! Tu - rid - du! No, Tu - rid - du, re - main, re  
 Oh! Tu - rid - du! no, Tu - rid - du, ri - ma - nian

Thou shalt leave me!  
 non te - diar - mi

*Grandioso con sempre cres. passione.*

main! No! Tu - rid - du! Ah! . . . No; Tu -  
 cor. no! Tu - rid - du! Ah! . . . no, Tu -

Go! Go! Go! Go! . . . I . . . re -  
 va! va! va! va . . . ti . . . ri -

rid - du, re - main, re - main, I im - plore thee, a - gain!  
 rid - du, ri - ma - ni, ri - ma - ni an - co - ra, an - cor.

peat it; Go, I tell thee; vain were re - pent - ing, vain were re - pent - ing, for all thy of -  
 pe - to non te - diar - mi, pen - tir - si è va - no, do - po l'of - fe - sa pen - tir - si è

SANTUZZA.

*Andante molto sosten. supplicatingly.*

No, no, no! See, thy San - tuz - za  
 no! no! no! la tua San - tuz - za

*crying out.*

VIOLINI.

fend - ing, all thy of - fend - ing! Gol gol gol  
 va - no, do - po - l'of - fe - sa. va! va! va!

*espress.**piu f*

Now doth im - plore thee, Ah! canst thou leave me, thus weep - ing be - fore thee!  
 piange e t'im - plo - ra, co - me cac - ciar - la, co - me cac - ciar - la tu puo - i?

TURIDDU. *reprimendosi.*

Gol I re - peat it! Gol  
 va, ti ri - pe - to, va,

*Animando.*

Lol thy San - tuz - za now doth im - plore thee!  
 La tua San - tus - sa piange e t'im - plo - ra

Vain were re - pen - tance for such of - fend - ing.  
 pen - tir - si è va - no do - po l'of - fe - sa.

Ah! canst thou leave me?  
 co - me cac - ciar - la?

Ah! canst thou leave me?  
 co - sì tu puo - iGol!  
 va!Gol!  
 va!

*f* *con disperazione.*

Wilt thou leave me thus? Ah! . Then dost thou leave me, Then dost thou  
*tu puo - i co - si Ah! . dun - que tu vuo - i ab - ban - do -*

*f* *ff*

I re - peat it, Go! Ah! . Go! I re - peat it, Go! I re -  
*ti - ri pe - to va! ah! . va ti ri - pe - to, va, non te -*

*Maestoso.*  
*ff con suprema passione.*

leave . . . me? Ah! No! Tu - rid - du! Re - main with me yet and for -  
*nar - - mi? ah! no! Tu - rid - du! ri - ma - ni, ri - ma - ni an -*

peat - - it! Go! . . Go! Vain were re - pent - ance for thine of -  
*diar - - mi va! . . Pen - tir - si e va - no do - po - l'of -*

*sempre animando.*

ev - er! I im - plore thee, do not for - sake me, Tu - rid - du!  
*co - ra, dun - que vuo - i ab - ban - do - nar - mi. Tu - rid - du!*

fend - ing! Once more do I tell thee, go! And, for - ev - er!  
*fe - sa, pen - tir - si è va - no do - po l'of - fe - sa.*

*Santuzza.*

(Threateningly.)

False! false!

*Turiddu.*

(With increased rage.)

Thus I reward thee in my anger.

(Throws her down, and hastens into the church.)

*Santuzza.*

(In the height of fury.)

Accurs'd! accurs'd at Easter, thou false  
 one.

(Falls, despairingly.)

*Santuzza.*

(Minacciosa.)

Bada!

*Turiddu.*

(Con moltissima forza.)

Dell' ira tua non mi curo!

(La getta a terra e fugge in chiesa.)

*Santuzza.*

(Nel colmo dell' ira.)

A te la mala Pasqua, spergiuoro!

(Cade affranta ed angosciata.)

## SCENE VIII.

## DUET, SANTUZZA AND ALFIO.

(Enter, Alfio.)

*Santuzza.*

(Calming herself.)

Oh! doth the Saviour send thee,  
neighbor Alfio?

*Alfio.* At what point is the service?

*Santuzza.* 'T is now at closing.  
But I tell thee Lola has gone with  
Turiddu!

*Alfio.*

(Surprised.)

What are you saying?

*Santuzza.* While thou dost labor to earn an  
honest living,  
Lola unfaithfully her love is  
giving.

*Alfio.* Ah! in the name of heaven, Santuzza,  
what sayest thou?

*Santuzza.* The truth!  
Turiddu forsakes me — and he  
hath betrayed me!  
~~'T was your wife who enticed him  
away from me!~~

*Alfio.*

(Threateningly.)

And if thou art lying  
I'll have thy heart's blood!

*Santuzza.* Lies, as yet, my lips have never  
uttered.

Prone to be truthful am I.

*Alfio.*

(After a pause.)

Santuzza, I am thankful that you have  
spoken.

*Santuzza.* But ah! what shame!  
And I have told it thee!

*Alfio.*

(Suddenly, in fury.)

T'is they who are shameful!  
Revenge I'll have upon them!  
This day and hour my wrath  
Shall fall upon them!

## SCENA VIII.

(Sorte Alfio e s'incontra con Santuzza.)

*Santuzza.*

(Ad Alfio rianimandosi.)

Oh! Il Signore vi manda, compar  
Alfio.

*Alfio.*

(Tranquillo.)

A che punto è la messa?

*Santuzza.*

Etardi ormai, ma per voi

(Con intenzione.)

Lola è andata con Turiddu!

*Alfio.*

(Sorpreso.)

Che avete detto?

*Santuzza.* Che mentre correte  
All' acqua e al vento a guadagnarvi  
il pane,  
Lola v'adorna il tetto in malo  
modo!

*Alfio.* Ah! nel nome di Dio, Santa che dite?

*Santuzza.* Il ver. Turiddu mi tolse, mi tolse  
l'onore,  
E vostra moglie lui rapiva a me!

*Alfio.*

(Minaccioso.)

Se voi mentite, vo' schiantarvi il core.

*Santuzza.* Uso a mentire il labbro mio, il  
labbro mio non è!  
Per la vergogna mia, pel mio dolore  
La trista verità — vi dissi, ahimè!

*Alfio.*

(Dopo un poco di pausa.)

Comare Santa, allor grato vi sono.

*Santuzza.* Infame io son che vi portai così!

*Alfio.* Infami loro, ad essi non perdono  
Vendetta avrò pria che tra monti il di!  
Io sangue vo' gliò, all'ira m'abbandono,  
In odio tutto l'amor mio finì!

(Escono.)

## INTERMEZZO.

*Andante sostenuto.* ♩ = 56.

M. D.  
M. S.

*Ped.* \*

*Ped.* \*

## RUSTIC CHIVALRY.

The musical score consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key performance instructions and dynamics include:

- con forza.* (with a crescendo hairpin)
- p* (piano)
- rall. e dim. sempre.* (rallentando and diminuendo, with a decrescendo hairpin)
- morendo.* (morendo, with a decrescendo hairpin)
- pp* (pianissimo)
- ppp* (pianississimo)

The score concludes with a final double bar line and a fermata over the last few notes.

SCENE IX.

CHORUS AND BRINDISI.

(The people enter from the church. Lucia crosses and enters the inn.)

*Chorus of men.*

(sotto voce.)

Now homeward, now homeward ye  
neighbors,  
Good cheer is awaiting there;  
And wives our joy will share,  
Now Easter day shall be for all a time  
of rest,  
Without sorrow or care.

*Chorus of women.*

(Lola and Turiddu come from the church.)

*Turiddu.* My pretty Lola! Have you not a  
greeting,  
When honest people we are meet-  
ing?

*Lola.* I must leave thee.  
I must go and welcome Alfio!

*Turiddu.* Here he will seek thee.  
Do not hasten!

(To the people.)

Meanwhile, good friends, come hither.

(All come forward.)

We'll try the merry wine!

(All take cups from the bar of the inn.)

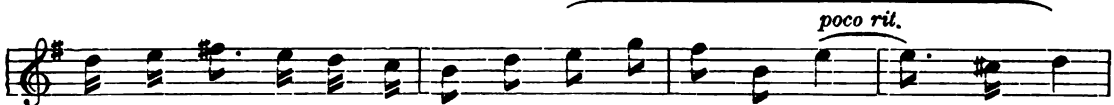
*TURIDDU.*

*Larghetto.*  $\text{♩} = 80.$



Hail! the ru - by wine now flow - ing,  
*Vi - va il vi - no spu - meg - gian - te,*

Bright - ly in the cup now show - ing,  
*nel bic - chie - re scin - til - lan - te*



Mer - ry spell up - on you throw - ing,  
*Come il ri - so dell' A - man - te;*

Like a smile from hap - - py love  
*mi - te in - fon - de il giu - - bi - lo.*



Hail! the ru - by wine now flow - ing,  
*vi - va il vi - no spu - meg - gian - te,*

Bright - ly in the cup now show - ing,  
*nel bic - chie - re - scin - til - lan - te*

SCENA IX.

(Tutti escono di chiesa. Lucia attraversa la scena de  
entra in casa. A gruppi soto voce fra loro.)

*Coro.*

(Uomini.)

A casa, a casa, amici, ove ci aspettano  
Le nostre donne, andiam,  
Or che letizia rasserena gli animi.

*Coro.*

(Donne.)

A casa, a casa, amiche, ecc.

[Lola e Turiddu escono dalla chiesa.]

*Turiddu.* Comare Lola, ve ne andante via  
Senza nemmeno salutare?

*Lola.* Vado a casa; Non ho visto compar  
Alfio!

*Turiddu.* Non ci pensate, verrà in piazza.

(Rivolgendosi al Coro che s'avvia.)

Intanto, amici, qua,  
Beviamone un bicchiere.

(Tutti si avvicinano alla tavola dell' osteria e prendono  
in mano i bicchieri.)

Mer-ry spell around you throw-ing, Like the smile of hap - - py love! Hail! ah,  
*come il ri - so dell' a - man - te, mi - te in - fon - de il giu - - bi - lol Vi - va il*  
*a tempo.* *rit.* *a tempo.* *animando.*

wine so rich - ly gleam - ing! In thy crim - son joy is beam - ing! All thy  
*vi - no ch'è sin - ce - ro che cial - lie - ta o - gni pen - sie - ro, e che af*

com - fort lend us, With thy cheer at - tend us—Hope and love! . . . Hail! ah,  
*fo - ga l'u - mor ne - ro nell' eb - brez - za ten - e - ra. . . . Vi - va il*  
*a tempo.* *rit.* *animando.*

wine so rich - ly gleam - ing! In thy crim - son joy is beam - ing! All thy  
*vi - no ch'è sin - ce - ro che cial - lie - ta o - gni pen - sie - ro, e che af*

com - fort lend us, With thy cheer at - tend us—Hope and love!  
*fo - ga l'u - mor ne - ro nell' eb - brez - za te - ne - ra.*

*Chorus.* Welcome!

*Turiddu.*

(To Lola.)

To those who love you!

(Drinks.)

*Chorus.* Drink it!

*Lola.*

(To Turiddu.)

May fortune give you favor!

(Drinks.)

*Chorus.* Drink it!

*Turiddu.* We will!

*Chorus.* Welcome! and drink!

(All drink.)

Come, let us drink another!

*All.* Come, drink; yes, let us drink another!  
 Hail! the ruby wine now flowing, etc.

*Coro.* Viva, beviam! Rinnovisi la giostra!

*Turiddu.*

(A Lola.)

Ai vostri amori!

(Beve.)

*Lola.*

(A Turiddu.)

Alla fortuna vostra!

(Beve.)

*Turiddu.* Beviam!

*Lola, Turiddu e Coro.*

Beviam, beviam! rinnovisi la giostra!



FINALE.

*Alfio.* Unto all of you, greeting!

*Chorus.* Neighbor Alfio, greeting!

*Turiddu.*

(To Alfio.)

Hearty welcome!  
Now join with us in revel.

(Fills a glass for him.)

Look you! drink you this measure!

*Alfio.* Thank you! but I must refuse the offer!  
A cup of deadly poison perhaps you proffer!

*Turiddu.* Then suit your pleasure!  
(Throws away the wine.)

*Lola.* Ah me! what now befalls!

(Some of the women consult together, and then approach Lola, saying:)

Neighbor Lola, come, haste away from here!

(Exit, all the women, with LOLA.)

*Turiddu.*

(To Alfio.)

Perhaps you have something to tell me!

*Alfio.* I? nothing!

*Turiddu.* Then hear me!  
You will find me at your service!

*Alfio.* This moment?

*Turiddu.* This moment!

(They embrace, Turiddu bites Alfio's ear, viciously.)

*Alfio.* Neighbor Turiddu, you give a ready challenge!

And I accept it! you understand me!

*Turiddu.* Neighbor Alfio!

I own thou shouldst have vengeance,

And I admit, in the name that is holy,

That I should be dealt with as a dog, by thee!

But, shouldst thou kill me — if I perish

FINALE.

(Entra Alfio.)

*Alfio.* A voi tutti salute.

*Coro.* Compar Alfio, salute.

*Turiddu.* Benvenuto! con noi dovete bere,  
(Empie un bicchiere.)

Ecco pieno e il bicchiere.

(Troncando.)

*Alfio.* Grazie, ma il vostro vino io non l'accetto,  
Diverrebbe veleno entro il mio petto!

*Turiddu.*

(Parlato.)

A piacer vostro.

(Getto il vino.)

*Lola.* Ahimè che mai sarà?

(Alcune donne nel Coro si consigliano fra loro poi si avvicinano a Lola dicendole sotto voce.)

*Coro.* Comare Lola, andiamo via di qua.

(Tutte le donne escono conducendo Lola.)

*Turiddu.* Avete altro a dirmi?

*Alfio.* Io nulla.

*Turiddu.* Allota sono agli ordini vostri —

*Alfio.* Or ora?

*Turiddu.* Or ora!

(Si abbracciano. Turiddu morde l'orecchio destro di Alfio.)

*Alfio.* Compar Turiddu, a vete morso, a buonc

(Con intenzione.)

Cintenderemo bene a quel che pare!

*Turiddu.* Compar Alfio.

Lo so che il torto è mio;

E ve lo giuro nel nome di Dio

Che al par d'un cane mi farei  
sgozzar —

Ma s'io non vivo,

(Dolorosamente.)

By thine arm — yes, if I perish, —  
Unhappy Santa, she whom I have  
cherished —

Lone, unhappy Santa, my dagger  
Will embed within thy heart!

*Alfo.* Good neighbor, act upon it as may suit  
you!

You will find me yonder in the  
orchard.

(Exit.)

*Turiddu.*

(Calling.)

My mother!

(Enter LUCIA. *Mungia*)

Mother! the wine-cup too freely passes!  
Exciting, crazing!  
Too many cups I have been drinking!  
— I must leave you, good mother!

But first let me ask for a kindly blessing,  
As on that day when I became a soldier.  
And, mother, hear me — and heed it:  
If I return not, thou unto my Santa  
Must be a kindly mother!  
Santa, whom I promised I would lead  
to the altar!  
— If I return —

*Lucia.* Why say you this to me?  
What is it? tell me!

*Turiddu.* Ha — nothing!  
'T is wine — that I have drunk so  
freely.  
— For me oh! pray to heaven,  
That I may be forgiven!  
One kiss, one kiss, my mother!  
And yet — and yet another!  
Farewell!

(Rushes off, desperately.)

*Lucia.* Turiddu! Ah!

(Retires to back of stage, crying.)  
(Enter, Santuzza.)

Santuzza!

*Santuzza.* Ah! good mother!

(Throws her arms around Lucia's neck.)

(People crowd upon the stage.)

(Excitement and agitation.)

(Enter a woman in the distance crying, "Neighbor  
Turiddu is murdered.")

Resta abbandonata povera Santa!  
Lei che mi s'è data!

(Con impeto.)

Vi saprò in core il ferro mio pian-  
tar!

*Alfo.*

(Freddamente.)

Compare fate come più vi piace,  
Io v'aspetto qui fuori dietro l'orto.

Esce.

*Turiddu.*

(Chiamando.)

Mamma —

(Entra Lucia.)

Mamma — quel vino è generoso,  
E certo oggi troppi bicchier  
Ne ho traccannati —  
Vado fuori all' aperto —  
Ma prima voglio che mi benedite —  
Come quel giorno che partii sol-  
dato:

E poi mamma,  
Sentite, s'io non tornassi —  
Voi dovrete fare da madre a Santa,  
Ch'io le avea giurato di condurla  
all' altare.

*Lucia.* Perchè parli così, figliolo mio?

*Turiddu.*

(Con disinvoltura.)

Oh! nulla, è il vino che m'ha sug-  
gerito!

M'ha suggerito il vino —  
Perme pregate Iddio,  
Un bacio mamma! un altro bacio  
Addio!

(Fugge disperatamente.)

*Lucia.* Turiddu! che vuoi dire!

(Va in fondo alla scena a disperatamente chiama.)

Turiddu! Turiddu! ah!

(Entra Santuzza.)

Santuzza.

*Santuzza.* Oh! madre mia!

(Le getta le braccia al collo. La scena si popola. L'agi-  
tazione si scorge sul volto di tutti. Che scambievolmente  
s'interrogano con terrore. Si ode un mormorio confuso  
da lontano. Una donna sola, assai lontano, gridando.)

Hanno ammazzato compare Tu-  
riddu!

(Several women hastily enter, terrified. One of them shrieks —

“Neighbor Turiddu is murdered.”

( All rush upon the stage. )

*All.* Ah!

( Santuzza falls; swooning. Lucia faints, and is supported by some of the women. )

THE CURTAIN FALLS RAPIDLY.

( Si sentono delle voci confuse piu vicine. Alcune donne entrano atterrite correndo, ed una di esse grida disperatamente. )

Hanno ammazzato compare Turiddu!

( Tutti si precipitano sulla scena. )

*Santuzza, Lucia e Coro.*

( Gridando. )

Ah!

( Santuzza cade priva di sensi, Lucia sviene ed è sorretta dalle donne del Coro. Tutti restano atterriti. )

CALA RAPIDAMENTE LA TELA.



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<b>Frelschütz, Der</b>	Italian and English	<i>Weber</i>	<b>Queen of Sheba</b>	German and English	<i>Goldmark</i>
<b>Giaconda, La</b>	Italian and English	<i>Ponchielli</i>	<b>Rhinegold, The</b>	German and English	<i>Wagner</i>
<b>Giroflé-Girofla</b>	French and English	<i>Lecocq</i>	<b>Rigoletto</b>	Italian and English	<i>Verdi</i>
<b>Götterdämmerung</b>	German and English	<i>Wagner</i>	<b>Roberto il Diavolo</b>	Italian and English	<i>Meyerbeer</i>
<b>Grand Duchess of Gerolstein</b>	French and English	<i>Offenbach</i>	<b>Romeo and Juliet</b>	Italian and English	<i>Bellini</i>
<b>Hamlet</b>	English	<i>Thomas</i>	<b>Romeo and Juliet</b>	Italian and English	<i>Gounod</i>
<b>Huguenots, Les</b>	Italian and English	<i>Meyerbeer</i>	<b>Rose of Castile</b>	English	<i>Balfe</i>
<b>Jewess, The</b>	Italian and English	<i>Halevy</i>	<b>Samson and Delilah</b>	French and English	<i>Saint-Saëns</i>
<b>Lakmé</b>	Italian and English	<i>Delibes</i>	<b>Semiramide</b>	Italian and English	<i>Rossini</i>
<b>L'Africaine</b>	Italian and English	<i>Meyerbeer</i>	<b>Siegfried</b>	German and English	<i>Wagner</i>
<b>Lily of Killarney</b>	English	<i>Benedict</i>	<b>Sonnambula, La</b>	Italian and English	<i>Bellini</i>
<b>Linda di Chamounix</b>	Italian and English	<i>Donizetti</i>	<b>Stradella</b>	English	<i>Flotow</i>
<b>Lohengrin</b>	Italian and English	<i>Wagner</i>	<b>Tannhäuser</b>	German and English	<i>Wagner</i>
<b>Lucia di Lammermoor</b>	Italian and English	<i>Donizetti</i>	<b>Traviata, La</b>	Italian and English	<i>Verdi</i>
<b>Lucrezia Borgia</b>	Italian and English	<i>Donizetti</i>	<b>Tristan und Isolde</b>	German and English	<i>Wagner</i>
<b>Magic Flute</b>	Italian and English	<i>Mozart</i>	<b>Trovatore, Il</b>	Italian and English	<i>Verdi</i>
			<b>Walküre, Die</b>	German and English	<i>Wagner</i>
			<b>William Tell</b>	Italian and English	<i>Rossini</i>
			<b>Zampa</b>	Italian and English	<i>Herold</i>

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